

NEWS-A GOSSIP OF THE THEATERS IN SUMMERTIME

More Than 30 Productions Announced for Chicago---Warfield as Shylock.

THE rush to conquer Chicago theatrically is on. One actor with a statistical turn of mind said he counted more than thirty productions announced to play there early next fall, and then gave up counting. Where all these shows will be tucked away is a mystery, since the Windy City has only about a dozen first class theaters to house Broadway actors in the style to which they are—sometimes—accustomed. Maybe some of them will open a cellar and go into the "Chauncey, Sourie" business.

Just what the attraction is for so many productions to play Chicago it is hard to see, though no doubt many indignant citizens of that city could point out considerable theatrical patronage there during the last season has been quite poor, but maybe managers trust that a run in Chicago next fall won't be as bad as in New York the last winter, where business was positively jaundiced. Moreover, as another of the handicaps facing the casts, the Hotel Stratford, next door to the Illinois Theater, which was a favorite rendezvous for actors, has been torn down, and it looks as if art would have difficulty in finding a place to lay the head.

Despite these conditions, "Sally," "The First Year," "Thank-U," "Six Swindler Love," "Lawful Larceny" and many others are solidly lined up for the Illinois municipality, and the companies are already learning the "Chicago blues." Ed Wynn has already moved up the date of his opening at the Illinois Theater, originally scheduled for Labor Day, by two and a half weeks in order to beat the other shows to the Loop trade. Incidentally, Wynn is leaving here in a couple of weeks, while still in his stride and doing good business at the George M. Cohan Theater, because he became so funny he strained his legs. At least something like that happened.

So he will take a rest—if he doesn't fall out of his brand new motorboat, and become water soaked. The comedian, who has a 20 per cent. interest in "The Perfect Fool" and has been rolling in about \$2,000 a week, will end his run singing a song of gladness because of about \$125,000 in takings, which isn't so bad for smirking and telling riddles.

One of the big items of theatrical expense of which the public knows very little, yet sees the results, is that of photographs sent out by press agents for publication. Charles Dillingham's bill for pictures alone during the last year is said to have totaled \$12,000. In his case his publicity department send the photographs all over the world, as far away as China and Australia, and the returns justify the outlay.

J. J. Shubert is expected back from Europe in a week or so with a bale of plays that have stuck to his fingers. J. J. is reported to have got the jump on the field of managers abroad and to have snapped up almost every musical comedy worth having. This does not mean, however, that the Shuberts intend to concentrate on musical shows; instead, the likelihood is that they will turn much of their attention to small rural comedies of the type of "The First Year" and "Kempy," which, requiring only small casts and small theaters, have been the ones to put the largest fortunes in the vest pockets of managers.

While J. J. Shubert is coming home, Miss Eleanor Painter, ace of the Shubert prima donnas, is in Europe to maintain the place of power. She sailed principally to look over "The Lady of the Rose," the Viennese opera in London, in which these managers will probably present her at the Century next fall, after the San Carlo Grand Opera Company has faded from the scene.

Is it worthy of note that if the plans for the municipal art center go through as at present outlined, Joseph's Fifty-ninth Street Theater, standing on the ground hallowed to the project, will be pounced upon and obliterated. It would seem as if the Shuberts had but just completed the playhouse that is regarded as their most artistic creation at a cost of more than \$1,000,000, only to have it razed. However, as it would take several years for condemnation proceedings to be finished, and as the managers would probably get a fair price for it, it is not noticeable that the Shuberts are wearing a worried look now.

Interest attaches to the return of Miss Elsie Ferguson to the management of Marc Klaw, by whom she will be presented in a new play next season. Mr. Klaw was one of the earliest managers of the star, being presented by him in "Margaret Schiller" before the war—there was a war, wasn't there? It is not often that a star, once having been brought under the guidance of a manager, comes back to his direction again. Hence these few but fitting words.

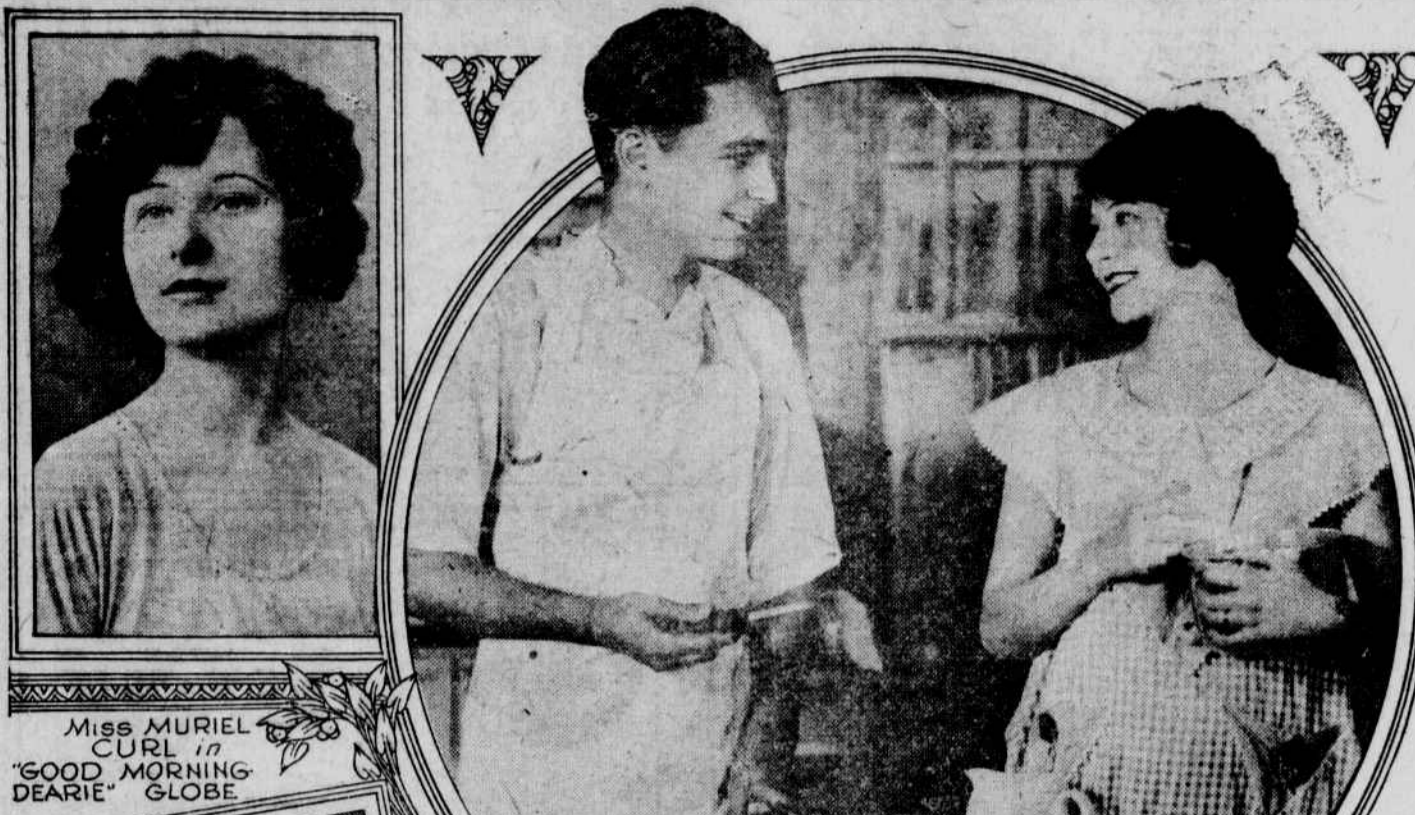
David Belasco has denied a report that Mrs. Lydia Hart is to appear under his management next season. He found time to make this statement while immersed up to the famous lock of hair in preparations for David Warfield's appearance in "The Merchant of Venice," which promises in its elaborateness to out-Belasco Belasco. According to present indications it will open out of town instead of in New York.

Mr. Belasco will probably present Miss Frances Starr in her new play, "Short Leave," next fall at the Lyceum, though this has not been definitely settled. "Kiki" seems to be solidly entrenched at the Belasco, practically selling out now while many other plays are folding up and sliding out of town. Whatever chance may occur in the theatrical firmament, the Belasco publicity department under Alfred Harris Head will remain firmly fixed in its present aerial position in the sky, about six feet up in the Belasco Theater—or is it nine? Once they hung a sign in the lobby, "Press department, 2 nights up," until a wag put the figure "1" in front of the "2."

When "Lawful Larceny" opens in Chicago in August Miss Margaret Lawrence, who went abroad a week ago to rest, will resume the leading role in the very successful pinch hitter who landed on the ball. Miss Bennett has done nothing but substitute for other players generally at the last possible moment. Her last appearance was in "Happy Go Lucky" two seasons ago. Then, earlier this season, she ran up and caught the torch thrown from the hand of Miss Hazel Dawn, who let the "nine line" in "The Demi-Devil" originally to sail abroad, but who instead has confined herself to raising chickens at Amityville, L. I. Next Miss Bennett is expected to appear in her present part on two days notice and will just about get shaken down in it when she will give it up.

"Who's Who," the farce which Avery Hopwood adapted for A. H. Woods, is aimed for the Eltinge Theater on June 28. "East of Suez" will be the next Woods production, coming to the Times Square in August. "The Divine

Scenes and Principals in a Few of the Summer Plays Along Broadway



MISS MURIEL CURL in "GOOD MORNING, DEARIE" GLOBE



MISS MARIE CARROLL in "ABIE'S IRISH ROSE" FULTON

MISS NAN HALPERIN as CATHERINE in "MAKE IT SNAPPY" WINTER GARDEN

Stage Tribute to Lillian Russell Completed To-day

Theater Meetings All Over the Country—Notable Program at Palace.

Empire Theater To Be Made Like New

The thirtieth season of the Empire Theater ended with the final performance of the Players Club production of "The Rivals," and for the next two months the house will be given over to painters, interior decorators, carpenters, electricians and skilled workmen of all sorts. The famous playhouse, in which Charles Frohman made so many of his most triumphant productions, is to be completely refurbished and redecorated before the next season opens early in September.

The main floor of the auditorium is to be torn out and a new one, constructed after an up to date and improved model, is to be laid. New carpets are to be put down and the entire house will be rescaled, the coverings for the chairs being specially woven. The wider space will be left between the rows of chairs, too, so that spectators with the very longest legs may be perfectly comfortable. There will be new hangings throughout. The general color scheme will remain the same.

"Strut Miss Lizzie" Is Moving Uptown

Creamer and Laxton will move "Strut Miss Lizzie," which opened at the National Winter Garden two weeks ago, to the Times Square Theater to-morrow night, with Hammett Harrington and the original colored company.

he represented by a chaplain of the Marine department of the Navy, in which Miss Russell was an honorary sergeant. An address will be given by Edward Davis Vernon, Stiles and Miss Vivienne Segal will sing. The chorus music will be furnished by the Peoples Chorus of New York, L. Campbell, conductor.

The American Legion will be represented by the National Vaudeville Artists Post of the American Legion and the militia will be represented by the 105th Field Artillery, Twenty-seventh Division, Col. Marshall commanding officer, and the officers and men of the 102d Medical Regiment, also officers and men of the 215th Artillery Anti-Air Craft.

Novelties To Be Seen in Amusement Parks

Bimbo, the smallest clown in the world, who directs the funmakers at George C. Tilyou's Steeplechase Park, Coney Island, has organized among his command of laugh producers a jazz band. Bimbo and his band appear every afternoon and evening at the famous Steeplechase theater.

Miss Maud Cromwell of the Daring Cromwells has been engaged by Luna Park to appear in the open air fire circus. She will be remembered as being featured in the Barnum & Bailey circus last winter at Madison Square Garden. She works at a height of 120 feet, making the celebrated breakaway jump into midair.

Broadway's theatrical population who

are appearing in summer shows are flocking in great numbers to the pool at Palisades Amusement Park, where there is always a shower water in which to dive and swim. A portion of this mammoth natorium, the length of a city block, is always shielded from the rays of the sun.

Starlight Amusement Park in the Bronx is adding several new free attractions to its list, the latest which is daylight movies every afternoon at 5. This is accomplished through a new invention, the "night screen," recently imported from Europe and first shown here. It consists of myriads of small pearls of transparent substance, through which the moving picture is to show as plainly in daylight as in the dark. The picture is thrown from the side opposite the audience through an opaque funnel sixteen feet long and eight feet square at the larger end, which rests against the screen. The picture for this week is Charlie Chaplin in "A Dog's Life."

Headliners Retained at New Brighton Theater

Gus Van and Joe Schenck have been retained a second week as headliners for the thirtieth anniversary week at the New Brighton. They will sing new songs of their own composition. Others will be Charles (Chico) Sale, George La Mare, assisted by Goff Phillips; Van and Chris Stanton and D'Amore; Frank and Douglas Charles.

Ted Lewis with his band will be the headliner at the Orpheum. Others will be Jack Wilson, George Whitting and Eddie Burt and Harry Holman.

Numerous Arts Are Represented in 'Follies of 1922'

Settings Are Made Luminous by Use of \$45,000 Worth of Radium Paint.

Many arts are represented in the "Follies of 1922" at the New Amsterdam Theater. "Lace Land," painted by Joseph Urban, with its dresses, fans, feathers, veils, bridal gown, stockings, handkerchiefs, and settings made luminous with \$45,000 worth of radium paint in delicate pastel colorings that shift in hue-like the heart of an opal—is sufficient in itself to carry any production to success.

James Reynolds brought back the Stellan mountains "Fariando," a diversion rich with color, fiery in drama, filled with the electric expressiveness of dances by Michael Fokine, and all in gloriously lovely settings, and with a score by Victor Herbert. For this one scene Mr. Ziegfeld sent a master decorator and producer to Italy, engaged Fokine, and commissioned the dean of American composers to compose the music. Never have the "Follies" beauties been marshalled to greater or more thrilling group effects than in the two finales. More than a hundred girls are paraded in designs that blend the loveliness of ballet costumes with the thrill of a silken flag snapping in the breeze.

The genius of Fokine is revealed in "Follies of 1922" as a being where the cold immobility of marble warms to the glowing loveliness of life, and the ideal of the sculptor and the ideal of the dancer join for a moment. Scene after scene of beauty recur at intervals between which are some of the happiest comedy episodes in the history of the "Follies," featuring Will Rogers, Andrew Tomber, the amazingly funny Gallagher and Shean, Lulu McConnell. There is a galaxy of young dancers with fair fleet limbs, including Mary Eaton, Martha Lorber, Evelyn Law, Marie Stryker, and Gilda Gray. They run the dancing scale from the classicism of the traditional ballet to the interpretative style and the teasing, tempting jazz and hula-hula pantomime. It is a show of all the talents and all the arts. Such prodigality in entertainment has never been attempted or achieved before upon the world's stage. As for the girls—the Ziegfeld first line of defences—they are, as usual, the pick of American pulchritude.

McCormack Sings Well as Ever at Birthday Party

Voice Unimpaired by Illness Tenor Demonstrates at Dinner.

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John McCormack's voice has not lost any of its richness through his illness. The tenor proved that to a select gathering of friends, including many American vocalists, who assembled at his country home outside of London to celebrate his thirty-eighth birthday.

Mr. McCormack motored into town and made a tour of the leading hotels, picked up all the friends he could find and sent them in motors to his place. They included Clarence Whitehill, Barbara Maurel, Mischa Elman, Vladimir Pachmann, Fred Dowell, Charles Wagner, his manager; Midge Titheridge and Mary Anderson de Navarro. The tenor presided at an informal dinner, looking almost his old self—slightly thinner and paler, but in the same high spirits.

All his friends, however, were very anxious about his voice. He kept assuring them that it was as good as ever, and when they were unconvinced still, he sang for them. In "Asthore" and a cradle song his friends thought his voice was sweeter than ever. The birthday party became a happy reunion. His voice still is exceedingly popular in English homes. Gramophone producers say the increased sale of McCormack's records since his illness has almost equaled the rush for Caruso's since his death.

Six Bridesmaids Not Chorus Girls

The six bridesmaids in Anna Nichols' "Abie's Irish Rose," at the Fulton Theater, wish it distinctly understood that they are not chorus girls. Every one is a recruit from the dramatic stage. Miss Evelyn Nicholas obtained her first impressions in the Nichols Stock organizations in Chicago and Galesburg, Ill., and a few seasons ago was a member of the cast of "Dark Russia" during its New York engagement.

Miss Mary Wall was with Nances O'Neil in "The Passion Flower," also with Jack Norworth in "My Lady." Her last season was on tour with "Ladies' Night." Miss Martha Hawthorn made her debut in Robert McLaughlin's stock company in Cleveland, later playing parts in "Romance," "Lassie," and "Clarence." Miss Hawthorn also appeared in vaudeville with Route Bentley in a sketch called "Married Again."

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Another Ku Klux Scene in Picture at Strand

Were D. W. Griffith to remake "The Birth of a Nation" to what extent would he change the spectacular classmen scenes in view of recent progress in photography and the technical details of picture making? Offhand this is a question that only the producer himself could answer, but it is a question that will have an opportunity of forming its own opinion this week when John St. John's latest National attraction, "One Clear Call," is shown at the Strand.

In his latest screen offering Mr. St. John has a scene in which a hundred white capped riders of the Klan gallop over the streets of a small Southern town. The scene, it is said, is reproduced with every modern improvement of screen technique, and although the story is entirely different from the photograph made by Mr. Griffith there is sufficient comparison in the two scenes to found the basis for a discussion as to the advancement of the film art since 1914.

"One Clear Call" is described as a story of life in a small Southern town. Henry B. Walthall is the leading man. Milton Sills and Claire Windsor are the other two principals.

"Pin Wheel Revel" Has Hitchcock in Variety of Roles

Most Interesting Feature of First Performance Is the Audience.

THE most interesting feature, perhaps, at the opening of Raymond Hitchcock's "Pin Wheel Revel" the other night, was the audience—often they did more acting than those on the stage of the Earl Carroll Theater. They responded quite cordially to Hitchcock's endeavors to establish that intimate atmosphere which seems to be authoritatively considered a sine qua non of every offering in a small theater nowadays. The edge does not seem to have worn off Hitchcock's familiar greetings to first nighters, despite their repetition for the past half dozen years, and he succeeded in setting up the feeling of being en famille, in spite of being dressed in Russian uniform and suggesting Erich von Stroheim of "Foolish Wives."

But since the comedian had taken them into his confidence before the curtain rose, the audience took him into their confidence promptly and were more free in expressing their candid opinions of numbers than first nighters usually are, being so often packed juries. They gasped a bit, but applauded when Margaret Pettit whirled out clad as Eve might have been if she went to a fancy dress ball—principally in a mask. Besides a few fig leaves, the dancer wore short trunk tights, so she might be considered to illustrate in terroristic fashion a famous play, "Within the Law."

Likewise the patrons clapped the Spanish dance of Maria Montero, though what they actually applauded without knowing it was the Castilian music. These dances were picturesque as posing, but lacked the fire that the Canisinos, for instance, bring to their performances, and consisted largely of stamping the feet very emphatically.

The spectators almost went into raptures over the dainty little number revealing the practice of a French ballet quartet behind the scenes, and likewise expressed their hilarious approval over the dance of the white clad tramps whose minds seemed aloofly set upon the higher life. But they were only mildly amused when Michio Kato made his appearance at the evening's close, aside from a dance—seemingly the only time he could spare from "whirling" the performance back stage, whatever Eleusian mysteries that might signify. Following the picturesque "Nymph and Faun" number it was undertaken to explain the dance in Japanese. That convinced a couple of Japanese in the audience that the object of their behavior, as people in full possession of their senses, and some in the orchestra were heard to hiss firmly when an attempt was made to evoke humor from the electrician by contrasting two fried eggs with the death chair. This act started out well enough with Frank Fay's impersonation of a "Hairy Ape" type of defendant—except that the prosecutor didn't know his lines, and they were shouted out fortissimo by the prompter in the wings—but when the scene shifted to the lethal chamber, with blue spaces snapping from the deadly chair, it became something like capital punishment merely to watch the act.

On the whole, the production, which set out to be unique, was not always up to its original specifications, even with a certain percentage allowed for opening cold. It needs a skillful stage director to prune and condense and energize—especially with Hitchcock as one of the chief objects of his friendly solicitude. The comedian appears to have convinced himself with no great effort that he has simply to growl to send his audience into hysterics. At the best, he is a comedian, laughs simply by blinking and clearing his throat. But often he and Fay would wander about the stage, pausing and obviously thinking hard, while nothing happened. The quality of their behavior often fitted in with the quaintness sought in offering, but after a time oddity loses its point by constant repetition.

The entertainment was surrounded with a dash of inspiration would blaze out as when Zoltan Hecht in the rhythmic setting "From the Clay" suddenly had his shadow flung on the drop behind him in Garasantian shadows by the light, after beginning a series of unimpressive movements that seemed little more than calisthenics for reducing the waistline. This act, however, was annoyed at being unable to hear the words of the singers moaning in the wings.

Josephine Head and Phyllis Jackson in filmy blue garb won the greatest response of any of the classical dancers, perhaps because they combined the attitudes of a Greek figure with a modern cakewalk. And Hagia Devi was favored with her Hindu songs and dances, while the audience tittered at the native drummer who strummed away as importantly as if the destiny of the show depended on him, though he was virtually inaudible. But the rest of the production seemed to have what might be called an Aubrey Beardsley complex.

Plan Benefit Performance to Aid Russian Children

Miss Doris Keane, chairman of the "Million Cans of Milk Campaign" of the American Committee for Relief of Russian Children, announces that the Beechwood Players, from Frank A. Vandenberg's Scarborough Theater, under the direction of Henry Stillman, will give a benefit performance at the Earl Carroll Theater next Sunday evening, June 25.

Andreyev, author of "The Who Gets Slapped," has placed his three act play "Save" at the disposal of the committee for this purpose, and the entire proceeds will be devoted to the purchase of milk.

Tickets may be obtained at the theater and at the office of the American Committee for Relief of Russian Children, 110 West Fourth street.